/54 cont'd/

539 she drives home the dagger under the armpit of Wang-mang, who is sleeping dead drunk beside her.

A flying courier carried the news of this exploit to Peking. The Judith saw herself bestowed with honorary titles, and her husband received the hereditary position of t'ou-se of Lien-tch'eng. This is the origin of the glory of the Lou clan.

In the lamasery at Lien-tch'eng are still kept two dried-up black hands, which are claimed to be those of Wang-mang. The T'ou-jen regard them with veneration. Unfortunately, they are two right hands! In addition, the origin of the function of t'ou-se of the Lou clan is entirely otherwise, as we shall see in the historical part of our work. The only fact to be retained from this legend is that there was in the region a robber named Wang-mang.

12. Getting the Bride

585 The Chinese diviner or the red lama has previously set the favorable hour at which the bride is to leave her paternal home. This departure can be set for any hour of the day or night. Therefore everything is prepared in order that the ceremonial be finished by the favorable hour of departure, which is called the mari funigu, or the hour when one mounts the saddle. The bridegroom goes to get his bride, with two companions well versed in the ways and cus-
585 toms and knowing how to sing well; often the go-between goes with
292 them. The son-in-law has put on his best /55/ clothes and wears the great ceremonial hat with red fringe (the one of the ancient dynasty of the Manchu); red cords are plaited into his hair. He carries a bow of olden times; on the end of the bow is attached a strand of red wool. A quiver worn on a strap over his shoulder con-
[41] tains four arrows. Upon his return home he will hang the bow above the window of the nuptial room where his wife will be brought, and the four arrows will be hung in each corner of the room. According to custom, the companions must wear a long, white garment of sheep's wool, a garment rarely worn by the men in the area.

*798 [23 cont.]

192 Spear: sdzida (6).

[41]

6. [Foreign text p. 24.] The ordinary spears (sdzida) have disappeared from among the people. Only sporadically does one still see rough pikes which the farmers take with them into the mountains in order to keep the wolves away.

Spear tip: tolgue = head, tip (7).

7. [Foreign text p. 24.] The spirit-spears vary greatly in form and ornamentation. There are spears that are over two meters long, and some of only one meter. Most of them probably approach an average of two meters. Beautifully cut bands hang on a number of spears, for instance, on the temple-spear of the soothsayer of Erh-ku-lung. On other spears they are attached in disorderly and random fashion. Of the spear forms mentioned above, the four-edged tip is the most common. The foot looks almost like the tip itself; it may be edged or round. Two-pronged tips also occur, but the informant does not consider them as effective as the other forms. -- If the spear breaks, the shaft is burned. The new shaft in turn receives the iron parts of the old one. If the iron parts break, they are worked again for another spear. The new

[28 cont.]
rings at the end; the spirit-spear; the winnowing tray and the sieve (2).--He must make this equipment himself in accordance

2. [Foreign text p. 32.] In the case of one other temple shaman I also saw the bow and arrow as equipment. Incidentally, the shaman carries all the customary weapons. -- The spirit-sling is twisted out of hemp, wrapped in red cloth, and is about one meter long. The iron rings on it have a symbolic significance that I have forgotten. The Chinese, so far as I can recall, call the sling k'un-hsien-sheng, that is, spirit-binding string. In the accompanying photograph the shaman holds the sling with the ring in his left thumb.

with certain rules. He keeps it at home on the altar of his tutelary deity with the sword and the god's image.

The trance: The trance usually takes place in the house in front of the altar. The shaman rinses out his mouth, washes his hands and face, presents an incense offering in the yard or before the altar, kowtows before the sword, and puts on his garb (3). The incense fire is maintained in the yard by other

3. [Foreign text p. 32.] He always puts on his costume with prayer.

men who also blow the conch (5).

5. [Foreign text p. 32.] Some claim that the shaman has to wash himself once more before the trance.

Now a long, low table is placed in front of the altar, and the shaman sits on it in the Buddha position with his legs

[50 cont.]

Details

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*778 The arrow: Originally the people used a genuine arrow (2).

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2. [Foreign text p. 52.] According to the reports of the old people, the Tujen arrows are exactly like those of the Fandse and Mongols in Tsinghai. These arrows can be seen in great numbers in every lamasery. Their average length is about one meter. Their feathering is usually radial and made of eagle feathers (ying-mao). The forms of the arrow tips are exceedingly manifold. The material is always iron. -- The children's bows and arrows are simple, crude toys, as in Europe. Nowadays the bow and arrow have disappeared from the life of the Tujen.

[178]

They are rare nowadays, since the Tujen no longer have the bow and arrow as weapons. The arrows were very manifold, however. Today, only a simple arrow shaft without tip and feathering is used for the most part. There are no prescriptions for its manufacture.

The urn: An ordinary clay urn or wide vase is used, such as can be obtained anywhere. Sometimes the urn is fitted up like the treasure-urn of the earth-god. In that case, however, not several scrolls, but only one is put in it. Also, fluid butter is not poured over the grain. The following kinds of grain are contained in it: wheat, black and white barley, light and dark Tibetan barley, but never beans, peas, etc. The urn may be of any color. It is not required for the arrow of good fortune, however. Sometimes the latter is simply stuck in a measure of grain or in a wooden cylinder, or no container at all is used and the arrow is stuck anywhere in the beams or the wall,

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[Note on foreign text p. 69 cont.] Mongols and Tangut. According to the informant, a day in the sixth month is always chosen, but it does not always have to be the sixth day. It is the time at which formerly the obos were erected, and it seems to be a matter of the yearly return. -- Nowadays these festivals have more or less degenerated into a Chinese commercial racket, as has, for instance, the festival in the New Year's month at Wei-yüan-pu (Huchu), which is really a Tujen festival. Only the horse racing and the singing of songs have remained from olden times.

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Obo and mountain-spirit: The obo is the dwelling of the mountain-spirit. Everything that grows on the earth, grass, trees, flowers, the wild animals, and human beings, belongs to him. From the obo he guards the welfare of the tribe (ayil) and protects animal and man. The wild and tame animals are his herd and the wolves his dogs. For that reason an offering is made to the mountain-spirit before the obo whenever the wolves become too destructive. He can keep them in check.

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The silk (cloths or bands) on the obo signifies the clothes of the mountain spirit; the white color of the obo wall, his eminence and his good fortune.

The obo is the armory of the village and of the mountain-spirit. In olden times it was from here that the men fetched their weapons for battle and for athletic contests. [67] And they brought them back here. Nowadays the Tujen are peaceful farmers; they no longer use their weapons. Therefore they surrender them to the mountain-spirit.

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The mountain-spirit is given something from everything that is valuable: gold, silver, silk, etc. All the good fortune, the wealth, and the preservation of the village are guaranteed through him. The mountain-spirit provides the descendants;

7: Hermanns--[illegible] E, 5 (1935-1945) 1948 AJ1 Tibet AJ1

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Fa yên

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Dong chan

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